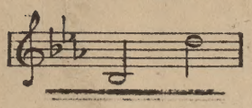
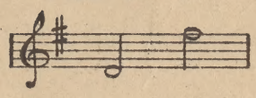
L. G. Parmiter
1.00

No1 in Eb



No2 in G



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SONG

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DORIAN GEORGE

MUSIC BY

DOROTHY FORSTER

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Word by FRED. E. WEATHERLY.

Keys D (Compass D to E) Eb and F.

Andante.

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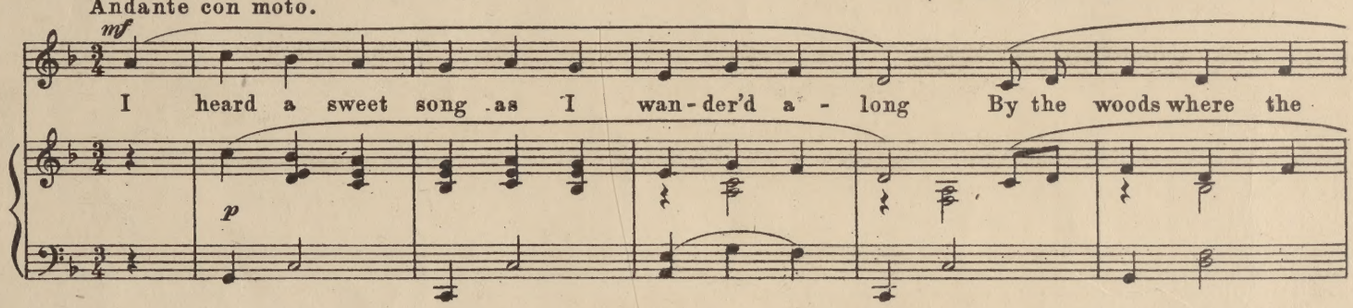
I HEARD A SWEET SONG.

Word by G. HUBI-NEWCOMBE.

Keys Eb (Compass Bb to F) F and G.

Andante con moto.



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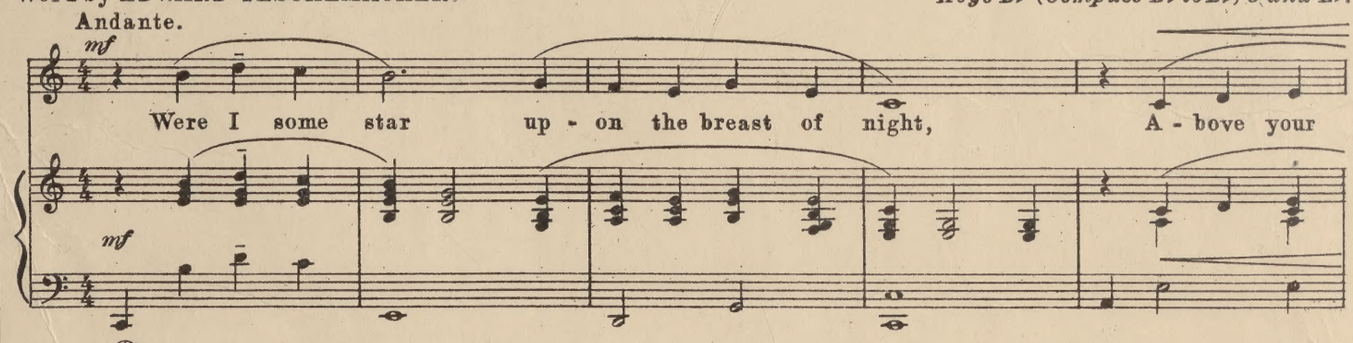
WERE I SOME STAR.

Word by EDWARD TESCHEMACHER.

Keys Bb (Compass Bb to Eb) C and Eb.

Andante.



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DEAR FADED ROSE.

Dear faded rose,
How once you bloomed in splendour,
Plucked by a loving hand ere fully blown,
Giving your all, in pure and sweet surrender,
Now at the last your little life has flown.

Dear faded rose,
God take you in His keeping,
Perchance to bloom upon that golden shore.
Lie on my breast, while I in death am sleeping,
Dear faded rose— we two shall wake no more.

DORIAN GEORGE.

DEAR FADED ROSE.

Song.

Words by
DORIAN GEORGE.

Music by
DOROTHY FORSTER.

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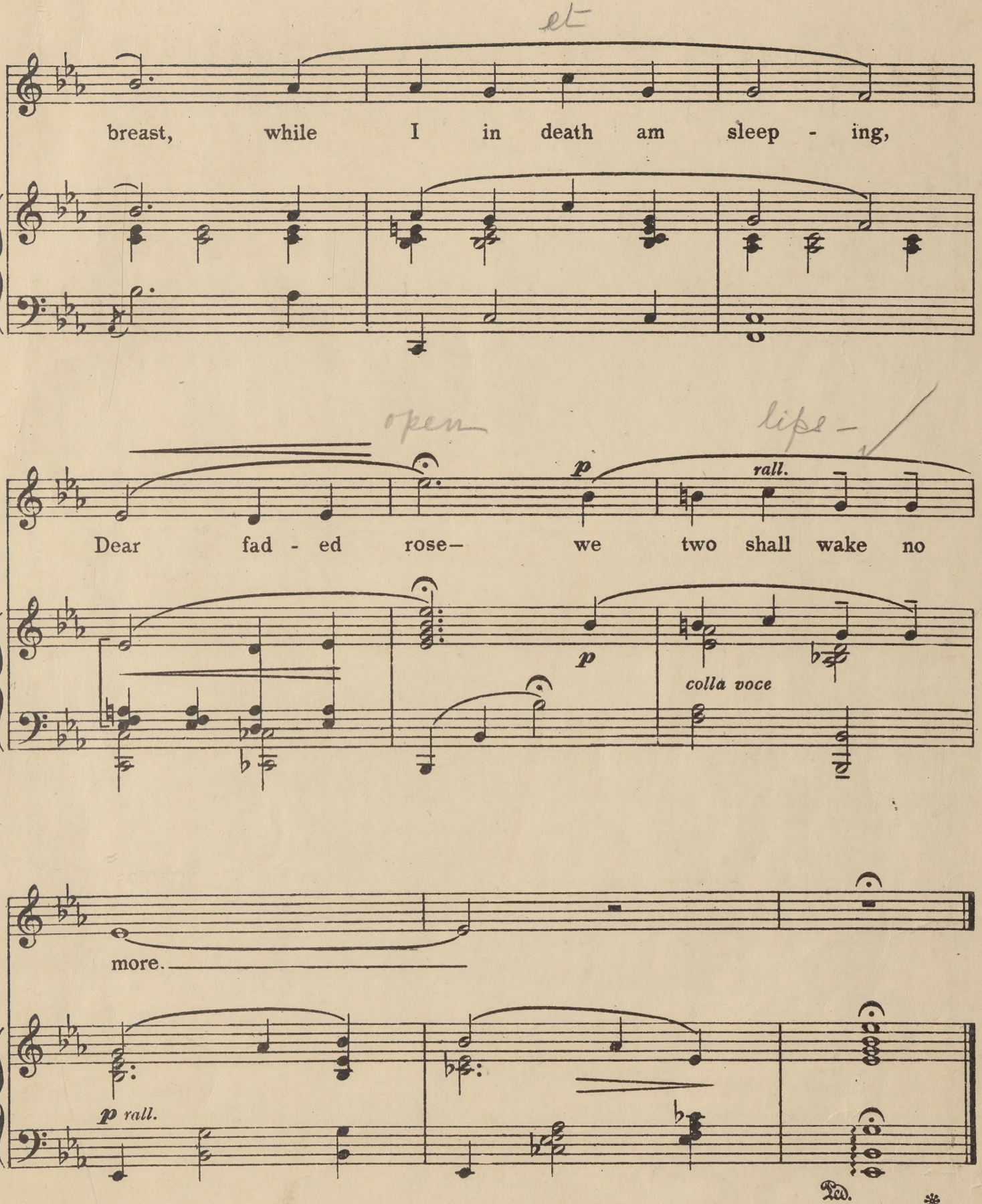
open throat
ful - ly blown, Giv - ing your
all, in pure and sweet sur - ren - der,
broad -
a
Now at the last your lit - tle life has
rit.
rall.
a tempo
flown.
mf a tempo
rit.

p a tempo
Dear fad - ed rose, God take you in His
p a tempo
keep - ing, Per - chance to bloom up - on that
f
gold - en shore. Lie on my
f
dim.


et
breast, while I in death am sleep - ing,
open
life -
p
rall.
Dear fad - ed rose— we two shall wake no
p
colla voce
more.
p rall.
Ped.
*

Four Indian Songs

A Cycle of Four Songs

Words from "The Garden of Kama"
by Laurence Hope

Music by
HERMANN LÖHR

(Keys: Low, Medium and High)

To maintain the high standard of previous achievement is something to be placed on the record of any labourer in the field of Art. When Hermann Löhr submitted **"Songs of the Southern Isles"** to the verdict of a critical public, they were received with a chorus of approval, but his creative instinct seems not to have rested content with such speedy recognition, and in quick succession he has written these **"Four Indian Songs."**

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Tragic and poignant feeling throbs in every note of **"This Passion is but an Ember."** This consummation is reached by very simple harmonic means which alone are a tribute to the composer's talent. **"On the City Wall"** embodies the tragedy of the meeting of East and West,—of the "blue eyes that conquer the brown eyes,"—and the resultant hopeless love.

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Brown eyes so dark and deep,
Those are dim and ride away,
These cry themselves to sleep."

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